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PRACTICAL WORK

=ON=

ELOCUTION,

=BY=

O. L. LYON,

TEACHER OF

ELOCUTION, LANGUAGE AND LITERATURE,

IN THE

STEELVILLE NORMAL AND BUSINESS INSTITUTE.

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PREFACE.

In order to meet the demands of my students for a PRACTICAL work on Elocution I have written this little work on the subject. It is designed especially for class use.

In it I have endeavored to be plain and practical, eschewing as far as possible all Latin terms which in themselves, in most works on the subject, only tend to obscure. The student will find no adornment here, but only that which will be really helpful to him in the study of gesture and breathing.

As the voice needs a living teacher, I have said nothing about it.

O. L. L.

March 31, 1890.

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ELOCUTION.

GESTURE.

Elocution is the outward manifestation of the emotions of the soul by means of voice and action.

Gesture—Any visible manifestation of emotion by the agency of the hands, face or any other part of the body.

Articulations of the Body—It is easy for one to contract the muscles but not so to relax them. Relaxing exercises should be practiced until perfect control of the muscles is secured. Grace of action depends exclusively upon relaxation.

EXERCISE I.

With arms in front, move them up and down rapidly, allowing wrists to dangle. Continue the movement from right to left: then pass the wrists over one another, observing all the time that they are perfectly relaxed.

EXERCISE II.

Shake the hands, allowing the fingers to dangle. Do not shake them so vigorously as to throw energy in them.

EXERCISE III.

Swing the arms, allowing them gradually to come to rest. First both, then each separately.

EXERCISE IV.

1. Let the body, down to the ankles, be relaxed. Shake the body, gradually increasing the movement, allowing the arms to dangle around the body as they will.

2. Give the body a sudden twitch to either right or left, allowing the arms to move as though they were clubs hanging to the shoulders.

EXERCISE V.

1. Drop the head slowly on the chest to the count of five and then raise it to the same count.

2. Drop the head slowly backward and raise.

3. Allow the head to fall over on the right shoulder and then raise.

4. The same to the left.

5. Rotate the head on the collar to the count of ten.

EXERCISE VI.

Go through with the same exercises with the body in concert with the head as given in Exercise V.

REMARK: It is the opinion of our best teachers of Elocution that a student should practice a year on relaxing exercises to accomplish the best results.

CARRIAGE OF THE BODY.

Appearance cannot be well over-estimated in the reader or speaker. To have good appearance the carriage of his body must be graceful. All slovenness must be avoided. Ease of movement is what is sought for.

EXERCISE I.

First Position.—Weight on the left foot. Right foot with heel a little in front of the hollow of the left foot. Angle 60°. The head inclines a little to the left, while the torso inclines in the opposite direction.

Second Position.—Change weight to the right foot, observing the same directions as given in first position.

Third Position.—Weight on both feet. Head perfectly erect. Heels together, or nearly so.

EXERCISE II.

Place the hand on the chest and elevate it as though lifting a load with the chest. Depress them as low as possible.

REMARK: As a prominent chest is manhood's manliest part and as it is that which speaks most strongly to an audience, this exercise should be kept up for at least six months, or until the chest can be elevated and depressed, with ease, three inches.

EXERCISE III.

Stand on both feet. With body and head well poised, turn at the ankles one-fourth way around. First to right and then to left, to the count of five each time.

EXERCISE IV.

Standing with active chest, turn the head to the right until it looks directly over the right shoulder. Keep the head in a good position all the time. Go through with the same exercise to the left.

EXERCISE V.

Change the weight from one foot to the other in rapid succession, not allowing the shoulders or hips to sway but very little.

REMARK: In standing, even though the weight should be on one limb, the other limb should be perfectly straight.

EXERCISE VI.

Practice walking, allowing chest to move upward and forward, body not swaying. Make each foot describe a semicircle and put the ball of the foot down first. Barbarous heels prevent this though.

POISE OF BODY.

This is closely related to the carriage of the body. As is the poising of the planets to the order of the Universe, so is the poising of the body to the appearance of the actor. Observe how gracefully an actor walks on the stage. How did he acquire this? By thorough training. The following exercise should be practiced for months:

EXERCISE I.

1. Weight is on both feet, head up, eyes fixed on some definite point. Bending only at the ankles, poise forward to the count of four. Let the chest raise as the body comes forward. Raise on the toes, allowing the body to remain in this position a little while. Let the body sink on the heels but notice the body is still swaying forward. Sway back to position. Then backwards not allowing the toes to tip any. Let the body come back to position again.

Each movement should be made slowly and to count.

2. Same exercise with the weight on right foot and then the same with weight on the left foot, the disengaged foot being raised entirely from the floor.

Exercises Preparatory to Gesture.

EXERCISE I.

Keeping the fingers in one place, elevate and depress the wrist. This should be practiced until the wrist moves with perfect ease. Too much attention cannot be paid to this exercise.

EXERCISE II.

Arms extended in front with wrists together and fingers pointing in opposite directions, move the arms from each other, keeping them in the same horizontal position and allowing the wrists to move out first, until the arms are extended at either side of the body. Move the wrists back to the first position. Keep this up for some time, gradually increasing the speed of the movement.

EXERCISE III.

Right arm extended in front. Allow it to move around to the right, elevating and depressing the wrist all the time. The fingers must be kept in one plain. Do the same with left hand then with both.

EXERCISE IV.

Take first position. At an angle of 45°, move the arm one foot from the body, palm down, and then turn the hand over and extend the fingers. Let the arm fall to the side again.

2. Raise the arm to the level of the shoulder. Turn the hand over and extend the fingers. Let the arm fall to side again.

3. Raise the arm, palm down, to 45° above level of shoulder. Turn the hand over and extend the fingers. Let the hand drop again.

Take second position and go through the three exercises with the left hand. Take third position and go through the same exercises with both hands.

Preserve accurately the angle of 45° in all these exercises and let every movement be made with precision. The count should be three. Go through with the same exercises with palm down.

EXERCISE V.

Bring the hand relaxed up in front. Energize the forefinger. Energize the little finger. Depress the wrist. The two middle fingers should be slightly bent at each joint and thus fall below the other two fingers. The thumb should stand out so as to oppose the fingers. We thus have the proper position of the hand in gesture.

EXERCISE VI.

Arm at the side. Elevate it at full length. Depress the wrist. Energize the fingers; at the same time spread them. Turn the hand over stiffly. Relax fingers and arm. Put fingers on the shoulder and

and arm against the side. Allow the forearm to fall down horizontally in front, keeping arm still against the side. Bring the forearm again to the vertical with flexible wrist, fingers pointing away from the body. Arm is still against the side. Extend the arm and energize the fingers violently. Do this to the count of nine. This exercise should be practiced with each hand separately and then with both.

EXERCISE. VII.

Let the second, third and fourth fingers be easily bent until the tips of the fingers come within three-fourths of an inch of the palm. The forefinger is not nearly so much bent. Thus we have the condition of the hand in beginning most gestures.

ATTITUDES OF THE HAND.

1. CONVULSIVE.
2. POWER.
3. STRUGGLE.
4. GENEROUS.
5. ABANDON.
6. PROSTRATION.
7. EXASPERATION.
8. EXALTATION.
9. GLORIFICATION.

Convulsive.—The fingers are very much energized and so bent that if the hand is vertical the ends of the fingers will point towards the floor.

Ex.—"Just let me get him home with a good grip in his hair
And I'll be blest if he have a whole bone in his skin."
—*Lost Heir.*

Power.—Fists closed, with thumbs straight over the forefingers. Firmness in the face.

Ex.—I know my power.

Struggle.—Fists closed as in fighting. Head is lowered. Struggle in the face, arms and body. Walking rapidly backwards and forwards adds to it.

"Ex.—Curfew shall not ring to-night."

Generous —Hand with the palm to the audience.

Ex.—I freely give.

Abandon.—Arms hang easily at the side. The hands are supine or prone.

Prostration.—Fingers closed together, but otherwise relaxed. Thumbs drop in under the palms. Palms are down. Hands now resemble an animal's paw.

Ex.—"When you want a great song for your Italy free,
Let none look at me."—*Mother and Poet.*

Exasperation.—Fingers spread to the fullest extent and are energized. They are not so much bent as in convulsion. Look as if about to strike to injure as with claws.

Ex.—"You called me misbeliever, cut-throat, dog."—*Shylock.*

Exaltation.—The hand makes a partial circle in front of the face and then sweeps back to vertical position at the right, a little above the head. Palm to the audience. If the exaltation is to God, the head should be thrown back and towards the right shoulder. A look of adoration should be on the countenance.

Ex.—"Hurrah! hurrah for Sheridan!"—*Sheridan's Ride.*

Glorification —The same movement as in Exaltation except it is preceded by two entire sweeps of the hand in a circle, before the upward movement. The look is much more animated.

Ex.—'Ip, 'ip, hurrah!

The Functions of the Hand.

1. To define or indicate.
2. To affirm or deny.
3. To mould or detect.
4. To conceal or reveal.
5. To surrender or hold.
6. To accept or reject.
7. To inquire or acquire.
8. To support or protect.
9. To caress or assist.
10. To invite or repel.
11. To distribute or inclose.
12. To entreat or repel.
13. To picture or form a spiral.
14. To deny impatiently or deny frivolously.

Defines.—Hand drawn up in front, wrist depressed, first and fourth fingers energized. The hand tips a little above the horizontal. Edge of the hand is to the floor.

Ex.—As a reproof—"Handsome is as handsome does."

Indicates.—The lady usually indicates with palm up. The first finger is prominent and points towards the object indicated. The gentleman follows the same rule, only with palm down.

Ex.—"There it stood years afterward, above the warehouse door, Scrooge & Marley."—*Dickens.*

Affirms.—The motion is downward. The palm is up. The hand relative to the elbow is a little lower when it stops.

Ex.—I denounce him as a traitor.

Denies.—The hand starts from the left chest. It sweeps around, with palm down, in a horizontal plain, until it is extended at the side of the body. The head moves in the opposite direction.

REMARK: In all gesture there should be perfect opposition of movement between the head and hand. This harmony of action should be carried on in the bearings of the body as well.

Ex.—I deny the accusation.

Moulds.—The hand makes a movement as if moulding a soft substance, as clay. The little finger starts first followed by the rest.

Ex.—"Oh Brutus, thou art noble, yet I see thy honorable metal may be *wrought* from what it is disposed."—*Julius Cæsar.*

Detects.—Pass the thumb over the tips of the fingers as if detecting the quality of cloth. (A movement often made in following a train of thought.)

Conceals.—Bring the palm of the hand towards the body, meeting it just below the left chest. The fingers are gently closed on the palm.

Reveals.—Reverse the above movement, exposing the palm.

Surrenders.—The closed hand opens. The palm is down. The action is as if dropping something on the ground.

Ex.—I give up.

Holds.—The hand closes as if to retain an object.

Ex.—I am as firm as the everlasting hills.

Accepts.—The fingers, all moving at the same time, partially close upon the upturned palm as if receiving something.

Ex.—I accept the proposition.

Rejects.—The hand starts from the left chest. The hand stops in the same position as in denying, but the palm is away from the body. The movement is as if pushing something away.

The gesture may be made by unclosing the down-turned palm as if throwing something away.

Ex.—"Warning all human sympathy to keep its distance."
—*Dickens.*

Inquires.—Palm is to the front. Fingers move tremulously backwards and forwards as if feeling in the dark.

Acquires.—The hand reaches out and then draws toward the body. The fingers are spread out and are curved toward the down-turned palm.

Supports.—Hand makes a downward sweep and stops with the arm extended in front on a level with the shoulder. Palm is up and level as though supporting something. It is the champion's gesture.

Protects —Palm is down. The movement is as if covering what you protect.

Ex.—He put his hand gently down on the sick child's forehead.

Caresses —The movement of the hand is up and down as if stroking an object. If an animal is the object the movement is from side to side.

Assails.—The fingers are very much energized. They are bent. They make a convulsive movement of clutching.

Invites.—The hand is brought up as in accepting, but the second, third and fourth fingers fall in nearly to the upturned palm, while the forefinger points nearly straight up when the hand stops. The arm in the final position should be easily bent at the elbow and wrist. The fingers and wrist must be perfectly relaxed in making the exercise.

Repels.—Weight is on the ball of the right foot. The hands start in front of the face and as it moves out in front the body sinks back on left heel and the head drops down on the chest at the same time. The movement is pushing yourself away from the object. Disgust should be in the face.

Ex.—"A fisherman stood aghast."—*Longfellow.*
"The aged minister started back in horror from that look."

Distributes.—The hand is somewhat closed as if containing something. It starts in front of the body and moves around to the right. The movement is as if sowing wheat. Then gradually open. The palm is up.

Incloses.—The palm is to the body. The movement is as if shutting yourself from that which is in front of you.

Entreats.—This may be made with one or both hands. The arm is extended in front and at the same time the breast heaves. The head moves up and down. A look of entreaty should be in the face.

Ex.—(1) I do entreat you to spare his life.
(2) "Oh come, my white-crowned hero, come!
Oh come, and I will be your bride."
—*Sioux Chief's Daughter.*

Pictures.—Hand is vertical. The wrist moves from side to side.

REMARK: This should be practiced until the wrist moves with perfect freedom.

Spiral Gesture.—The wrist is made to rotate. At the same time the hand should move upward. The wrist itself performs the spiral movement.

Ex.—"The old mayor climbed the belfry tower."—*High Tide.*

FURTHER DECOMPOSING EXERCISES.

EXERCISE I.

Withdraw vital force from the fingers. Now shake them, allowing them to strike against one another.

EXERCISE II.

Withdraw vital force from wrist and elbow. The arm, upper part, is horizontal with shoulder. The forearm hangs perpendicularly down. Let now the movement be as if rubbing out something with the elbow. Let the forearm and wrist dangle. Fist use one arm and then both.

EXERCISE III.

Arms raised directly over head. Now withdraw force. They will drop as lifeless.

EXERCISE IV.

Withdrawing force from the ankles, agitate the foot as the wrist has been.

EXERCISE V.

Stand with one limb on a foot-stool. Swing the disengaged limb in the same manner as were the arms.

EXERCISE VI.

Withdraw the energy from the body. Let it fall forward, then to one side and then the other. This is better practiced sitting.

EXERCISE. VII.

Let the eye-lids fall as in sleep.

EXERCISE VIII.

Let the jaw fall loosely down.

REMARK: These should be practiced several hours a day until they can be executed with ease.

ATTITUDES OF THE BODY.

1. DESPAIR.
2. REFLECTION.
3. DEFIANCE.
4. SHAME.
5. VERTIGO.
6. INDECISION.
7. RESTRAINED ATTENTION { Seeing. Hearing.
8. CEREMONY.
9. ANIMATED ATTENTION.

Despair —The weight sinks back on left heel. The right foot is placed immediately in front of the

left. The chest and shoulders are relaxed. The head drops upon the chest. If one would fall, it would be backward. Let there be despair in the face. The condition shown is prostration.

Reflection.—As to the feet, first position. The left elbow rests in the right hand. The tips of the fingers of the left hand support the slightly inclined head. Brows are wrinkled as in thought. Really think about something.

Defiance —Place the right foot at least a foot in front and a little to the right of the left foot. Let the weight be on the ball of left foot. Both limbs are straight. Head thrown back. Arms locked on chest. The condition is antagonistic; the sentiment, defiance, irritation, splenetic emotion.

Shame.—Weight is on heels of both feet. Heels are together. Angle between the feet 30°. Head drops on the chest. Arms and shoulders draw in and the body is put into as little space as possible. Shame in the face.

Vertigo.—Limbs, some distance apart. Weight on both feet equally balanced. Arms akimbo. Head may be to one side if preferred. Fatigue and intoxication are but modifications of this exercise.

An attitude may be a sign both of a physical condition and a sentiment. Thus the above exercise as a physical condition represents fatigue, vertigo, or intoxication; as a sentiment, vulgar boorishness. This attitude might do in privacy but not in public unless acting such a character.

Indecision.—Let limbs be some distance apart. The weight is equally balanced on balls of both feet. Feet not quite in front of each other. Left hand a little apart from the body in the rear. The right, the same in front. Head up. Action alert. Look undecided. The condition is indecision, while the sentiment is deliberation.

Restrained Attention.—Feet are at right angles. Heels are together. Poising forward with the body in the direction of the right foot, shade the eyes with right hand while the left is a little from the body in the rear as if balancing it. Look intently.

Now come back to position. Poising in the direction of the left foot, put the left hand over the ear as if to catch the sound. Eyes looking in the direction of right hand which is a little in the rear of the body as if balancing it.

Ceremony.—Weight is on the left foot. Right foot is thrown behind left so that the limb rests on the toe, which is to the left of the left foot. Arms are folded. Look of calm repose on the face.

Animated Attention.—Take a step forward. Let the left foot drag up behind the other on the toe. Weight now all on right foot. Left heel off the floor. Head up. Animation in the face.

The condition is vigor. The sentiment is passional tendency.

REMARK: The count should be ten in all these exercises.

HARMONIOUS EXERCISES.

EXERCISE I.

The three positions observing the head inclines toward the strong limb, while the torso inclines in the opposite direction.

REMARK: In all the exercises given in this section there must be perfect opposition of movement.

EXERCISE II.

Stand with weight on both feet. Advance one limb. The head inclines forward in sympathy. The torso moves in the opposite direction, thus hollowing the back. It elevates the chest.

Incline all parts of the body in the same direction and notice the effect.

EXERCISE III.

Put one foot behind you and carry the weight on to it. The head inclines back. The torso forward. Experiment by inclining all parts in the same direction.

EXERCISE IV.

At the ankles rotate the body to the right simultaneously rotating the head to the left.

Reverse the movement.

Continue this exercise by rotating the torso at the waist-line and at the same time rotate the head in the opposite direction. Reverse the movement.

REMARK: These exercises or especially this one should be long and carefully practiced.

EXERCISE V.

Sit squarely. Incline torso forward. Let the head incline in the opposite direction. Reverse the movement.

EXERCISE VI.

Remain sitting. Incline torso to the right, the head to the left. Reverse this. Take care that the body bends neither to right or left.

EXERCISE VII.

Incline torso forward and to the right. At the same time incline head backward and to the left. Reverse this.

EXERCISE VIII.

Incline torso backward and to the left; at the same time incline the head forward and to right. Reverse this.

EXERCISE IX.

Sway slowly from extreme left to extreme right. Reverse this exercise. Notice opposition of movement.

EXERCISE X.

Sway gently from extreme forward to extreme back. Reverse this.

EXERCISE XI.

Sway from forward-left to back-right. Sway from back-right to forward-left. Sway from back-left to forward-right. Reverse this. See that head and torso move in opposite directions.

EXERCISE XII.

Bring hand around to meet the right shoulder, causing the shoulder and head to move in opposite direction to the moving hand. Each should move in proportion to their size. Do the same with the left hand.

EXERCISE XIII.

Touch the tip of the fingers to the forehead, allowing the head to move down to meet the hand. Do the same with the left hand.

REMARK: These movements should be practiced until the opposition of the hand, head and torso in gesture becomes, as it were, second nature.

AFFIRMATIONS.

1. Affirmation Appealing to God
2. Affirmation Appealing to Man.
3. Colorless Affirmation.
4. Teacher's Affirmation.
5. Orator's Affirmation.
6. Seer's Affirmation.
7. Tyrant's Affirmation.
8. Bigot's Affirmation.
9. Vital Affirmation.

Affirmation Appealing to God.—The hand performs an upward sweep back of the head. It turns and moves to a position at arm's length above and a little in front of the head. Palm to the face. Attitude of the head accentric superior. Another way of making it is for the hand to be turned to the front. The position otherwise is the same.

Affimation Appealing to Man.—Same as in a former list.

Colorless Affirmation.—The movement is downward. The hand is about a foot from the body. Palm is to the earth. Arm at full length. Another form is made with palm to the front.

Teacher's Affirmation.—Same as given before.

Orator's Affirmation.—The hand is elevated in front or a little to the right of front. The wrist is depressed and fingers extended.

Seer's Affirmation.—The hand is somewhat above and in front of the right eye. Thoughtful expression. It mystifies.

Tyrant's Affirmation.—The hand starts from the left chest. It follows down and to the right of the body, moving obliquely. It stops at full length of the arm. The hand is then only a short distance from the body. Palm is down. Look the tyrant.

Bigot's Affirmation.—The movement is the same as in the above except the hand starts from just below the chest. The facial expression is slightly different.

Vital Affirmation.—The head trembles with energy as it is brought up a considerable height above the head. Then it turns and sweeps, palm first, downward. It stops directly in front of the torso. Near its stopping point the hand closes vigorously.

Gestures Showing Primary Opposition.

1. Salutation.
2. Appeal to Heaven.
3. Accusation.
4. Imprecation.
5. Remorse.
6. Deep Thought.
7. Pathetic Reproach.
8. Pathetic Repulsion.
9. Benediction.

Salutation.—Let the hand move up toward the head. The head at the same time moves downward to meet the hand. The hand should touch the head. The movement is then reversed, the hand going back and the head to position. The fingers gently fall in

toward the palm as the hand comes up. They straighten as the hand goes back. The eye should rest on the party addressed unless especial homage is desired to be paid to the person.

Appeal to Heaven.—The weight moves forward on the ball of the right foot. The position of head is accentric superior. The chest is active. The right hand is down and somewhat back of the body with palm extended to the front. As the body moves forward, let the head move up and the hand move back in perfect opposition.

Accusation.—Bring the arm up in front, palm up, to its full length. Stop the arm when in a horizontal position. As the arm is coming up, the head should drop down to meet it. Look straight out over the palm in an accusing way.

Ex.—You know you did it.

Imprecation.—From the attitude of accusation cause the hand to move on up to a perpendicular. Turn the hand around so that palm is to the front. Energize the hand as in exasperation. Feet some distance apart and firmly planted. A furious look in the face. At the sametime the hand is moving upward, cause the head to move farther down on the chest.

Ex.—"Cursed, thrice may you be evermore."
—*Leah, the Forsaken.*

Remorse.—From the preceding allow the hand to move down and rest on the top of the head. Pull the head down on the chest until the back part is horizontal.

Ex.—Shylock leaving the stage the last time in the Merchant of Venice.

Deep Thought.—From the former position allow the hand to pass down over the top of the head and clasp the face in front of the eyes. Let there be effort. Rest right elbow in palm of the left hand.

Pathetic Reproach.—From the former allow the hand to drop slowly from the eyes to the left arm. The head at the same time moves in the opposite direction. Gently fold arms on the chest. Look as if you hated to reproach the person.

Pathetic Repulsion.—Starting with the last position, the right hand performs a movement as in rejection, only much more slowly. The head moves in the opposite direction simultaneously. Same look is in the face as in the preceding.

Benediction.—The head moves down to accentric inferior; simultaneously the hand, palm up, moves in direct opposition to the head. The hand stops when a little above the level of the head.

Attitudes of the Head.

1. Accentric Inferior.
2. Normal Inferior.
3. Excentric Inferior.
4. Accentric Normal.
5. Normal Normal.
6. Excentric Normal.
7. Accentric Superior.
8. Normal Superior.
9. Excentric Superior.

Accentric Inferior.—Head is lowered, inclined toward the object and is not rotated. It indicates reverence, faith in object of love.

Ex.—Thou knowest best!
"My sins as scarlet are; let me go hence,
And in some cloistered school of penitence,
Across those stones that pave the way to heaven
Walk barefoot, till my guilty soul be shriven!"
—*Robert, of Sicily.*

Normal Inferior—Head lowered, inclined neither to right nor left. Indicates reflection, concentration, sadness, grief, dejection.

Ex.—"Three thousand ducats;—'tis a good round sum,
Three months from twelve,—then let me see the rate—"
—*Shylock.*

Excentric Inferior—Head still lowered, inclined from the object but not rotated. Look toward the object. It indicates suspicion, stratagem, jealousy, envy.

Ex.—"These, then, my Lord of Leicester, are the charms
Which no man with impunity can view,
Near which no woman dare attempt to stand."
—*Mary Stuart.*

Accentric Normal.—Head is neither thrown back nor depressed, but is perfectly level. It inclines or leans laterally toward object. It is not rotated. Indicates affection, love from the soul.

Examples: (1) "When you miss what you would like me to be, and what I should like to be, and what I think I never can be, say, 'Still my foolish child-wife loves me: For indeed I do.'"—*Dickens.*

(2) "When married in the Spring,
Dear Tom, let's live so quiet!
Let's have our pleasant little place,
Our books, a friend or two;
No noise, no crowd, but just your face
For me, and mine for you.
Won't that be nice." —*Tom's Little Star.*

Normal Normal.—Head level, inclined neither to right nor left. It indicates neutrality, calm repose.

Ex.—"She stood like fixed, impassive fortitude."
—*Sioux Chief's Daughter.*

Excentric Normal.—Head in normal plain, leans laterally from the object. It does not rotate. The cheek is thus presented prominently to the object. It indicates sensuality, distrust.

Ex.—Yon Cassius has a lean and hungry look."
—*Julius Cæsar.*

Accentric Superior.—Head thrown back, inclined laterally toward object. Does not rotate. Look of adoration on the countenance.

Signification: Adoration, abandon, confidence.

Ex.—"Let the words of my mouth and the meditations of my heart be acceptable in thy sight, Oh Lord, my strength, and my redeemer."

Normal Superior.—Head thrown back, inclines neither to right nor left.

Signification: Vehemence, exaltation, passional state.

Ex.—Hail! holy light!

Excentric Superior.—Head thrown back, inclines laterally, away from object. Does not rotate.

Signification: Pride, arrogance, noble or base scorn.

Ex.—I'm just as good as you.

REMARK: In all these exercises the inclination of the head should be but little.

INFLECTIONS OF THE HEAD.

1. Interrogation.
2. Resignation.
3. Yes.
4. Threat of a Resolute Man.
5. Threat of an Irresolute Man.
6. Exaltation.
7. Regret.
8. No.
9. Exalted Sentiment.

Interrogation.—Movement of head forward and upward. Let eagerness and hope be in the face.

EXAMAPLES: (1) What was that?
(2) Do you think so?

Resignation.—Head moved forward and down. Let humbleness be expressed in the face.

Ex.—I feel perfectly resigned.

Yes.—Head sways up and down as in giving assent.

Ex.—Sir, I agree with you in the matter.

Resolute Threat.—Head thrust forward and up brusquely. Menace in the face. Head may shake fiercely. Let attitude of the body and hands be antagonistic.

Ex.—"I'll have my bond. I will not hear thee speak."
—*Shylock.*

Irresolute Threat.—Expression of face similar to the former and the body is the same, only instead of thrusting head up and forward and leaning forward, the head is thrust down and backward. The body leans backward.

EXAMPLES: (1) He may think I forget, but I will pay him back.
(2) I'll see you again.

Exaltation.—Head tossed back.

Ex.—"I see the star."—Child and the Star.—*Dickens.*

Regret.—Head rotated from one shoulder to the other, sad or impatient expression on the face.

EXAMPLES: (1) O, I haven't any patience with you.
(2) "Go way please."—*Dickens.*
(3) "Oh, death is all mystery. Out past its gateway of silence
What waiteth no mortal can tell, but contently I vision
A valley of rest, whither tortured hearts never are carried." —*Fulvia.*

No.—Head shakes from side to side. If the motion ends with the face to the interlocutor the negation is simple. If the face stops away from the object, positiveness of negation is indicated, or it may be dislike.

Ex.—No, your efforts are fruitless to make me believe that.

Exalted Sentiment.—Head thrown back and while in this position rotate from side to side.

Ex.—"Oh, Lord, our Lord, how excellent is thy name in all the earth."—*Psalms.*

ACTION OF THE EYEBALL.

I.

Eyeball is calm and is equally distant from the corner.

Signification: Neutrality.

II.

Eye is turned to the object, neither raised nor lowered.

Signification: Obscure observance of object.

III.

Eye turned from object, neither raised nor lowered.

Signification: Obscure attention to subject.

IV.

Eye is lowered midway between the two corners.

Signification: Subjection of subject to self.

V.

Eye lowered and turned to object.

Signification: Exaltation of self in obscure observance of object.

VI.

Eye lowered and turned from object.

Signification: Exaltation of self in obscure attention of subject.

VII.

Eye raised equally distant from the two corners.

Signification: Subjection of self to object.

VIII.

Eye raised and turned to object.

Signification: Subjection of self to obscure observance of object.

IX.

Eye raised and turned from object.

Signification: Subjection of self in obscure attention to subject.

COMBINATION OF LID AND BROW.

I.

Brow down, eye nearly closed.

Signification: Concentration, subjective state of mind.

II.

Brow down, eye natural.

Signification: Ill-humor.

III.

Brow down, eye wide open.

Signification: Determination.

IV.

Brow natural, eye nearly closed.

Signification: Grief.

V.

Brow normal, eye normal.

Signification: Neutral state of mind.

VI.

Brow normal, eye wide open.

Signification: Stupidity.

VII.

Brow raised, eye nearly closed.

Signification: Scorn.

VIII.

Brow raised, eye normal.
Signification: Disdain.

IX.

Brow raised, eye wide open.
Signification: Astonishment.

REMARK: The eyes are the most expressive part of the face but still the least used. To read or speak well the eyes must be well controlled. They should not wander about over an audience aimlessly.

LOWER JAW.

1. Dropped slightly—Relaxation of energy.
2. Entirely dropped—Paralysis of energy.
3. Brought rigidly up—Anger, determination.

EXPRESSIONS OF THE MOUTH.

I.

Lips slightly separated.
Signification: Abandon, suspense.

II.

Lips tightly closed.
Signification: Firmness, dermination.

III.

Lips entirely apart.
Signification: Astonishment, surprise.

IV.

Lips slightly apart, corners of mouth lowered.
Signification: Grief.

V.

Lips tightly closed, corners of mouth lowered.
Signification: Discontent.

VI.

Lips entirely apart, corners of mouth lowered.
Signification: Horror.

VII.

Lips somewhat apart, corners raised.
Signification: Joy, pleasure.

VIII.

Lips tightly closed, corners of mouth raised.
Signification: Approval.

IX.

Lips entirely apart, corners of mouth raised.
Signification: Laughter.

CHEST.

1. Active—Strength, courage.
2. Normal—Naturalness.
3. Passive—Pain, struggle.

HEAD AND SHOULDERS.

I.

Shoulders elevated high, head sunken between.
Signification: Hate, revenge, vital laughter.

Ex.—"Curse on him," quoth false Sextus;
"Will not the villian drown?"
—*Horatius at the Bridge.*

II.

Droop the shoulders as much as possible.
Signification: Depression, dejection, overwhelming grief.

Ex.—"O, smite us gently, gently God!
Teach us to bend and kiss the rod,
And perfect grow through grief.
Ah, how we loved her, God can tell;
Our hearts are broken, Babie Bell."
—*Babie Bell.*

III.

Shoulders and head drooping slightly.
Signification: Pity, sympathy.

Ex.—"I looked at John's old garments worn,
I thought of all that John had borne
Of poverty, and work and care
Which I, though willing, could not share!"
—*Which.*

IV.

Shoulders and head lifted moderately.
Signification: Happiness, joy.

Ex.—"When I look from my window at night,
And the welkin above is all white—
All throbbing and panting with stars—
Among them majestic is standing
Sandalphon, the angel, expanding,
His pinions in nebulous bars."
—*Sandalphon.*

V.

Shoulders and head depressed according to the feeling.
Signification: Gentle sorrow.

Ex.—"Twenty years ago last May, I came to live in this bit of a house by the great coal-mine, to be near my husband and two boys. Not that I felt there was any great danger when I lost sight of them going down into the shaft in the morning; but then, you see, I could have them by me a bit longer in the morning, and then it was so pleasant to watch for them coming up at night; and more than all little crumbs of news would come up from time to time, all day."—*Miner's Perils.*

VI.

Head and shoulders in normal position.
Signification: Neutral state of mind.

Ex.—"I stood on the bridge at midnight,
As the clocks were striking the hour.
As the moon rose over the city
Behind the dark church tower."

—*The Bridge.*

VII.

Shoulders lifted high, head thrown back.
Signification: Amazement, rapture great explosion.

Ex.—"O warder! guard the watch-lights well—
Not a star's to be seen to-night,
But the breezes swell, and the signals tell
That the fleet of my lord is in sight."

VIII.

Head and shoulders lifted, chest hollow.
Signification: Physical pain.

Ex.—"Why not reform? That's easily said;
But I've gone through such wretched treatment,
Sometimes forgetting the taste of bread,
And scare remembering what meat meant,
That my poor old stomach is past reform;
And there are times when, mad with thinking,
I'd sell out heaven for something warm
To prop this horrible inward sinking."

—*The Vagabonds.*

IX.

Head and shoulders lifted, thrown sidewise back from object.
Signification: Distrust, scorn.

Ex—"I scorn forgiveness, haughty man!
You've wounded me before the clan,
And naught but blood shall wipe away
The shame I have endured to-day."

—*Maclaine's Child.*

Zones of the Body, or the Trinity.

Careful observation will show the student that everything in Elocution goes by three or some multiple of three. There seems to be a sacred significance in the number three. In the bible we find the Holy Trinity, Father, Son and Holy Ghost. Looking back to Druidism we find their triad was infinite plenitude of life, infinite knowledge, and infinite power.

The three principles of our being are life, mind and soul. Again, psychologists have divided the mind into three parts or divisions, viz: intellect, sensibility and the will. This principle of trinity is supposed to run all through nature.

In dividing the body into zones this principle is strictly adhered to. If one thoroughly familiarizes himself with the zones of the body it will materially aid him in gesture, for knowing this principle, that all gestures are either named from the point of starting or point of ending, he is enabled by the zones of the body to analyze all gestures.

Human Body.

1. Head—Mental or intellectual.
2. Torso—Moral or volitional.
3. Limbs—Vital or physical.

The head has three active and three passive zones.

Active Zones.

1. Forehead and Eyes—Mental.
2. Cheeks and Nose—Moral.
3. Mouth and Chin—Vital.

PASSIVE ZONES.

1. Temporal—Mental.
2. Parietal—Moral.
3. Occipital—Vital.

The parts about the eye have three zones:

1. Brow—Mental; shows the state of the mind.
2. Upper lid—Moral; shows the state of will.
3. Lower lid—Vital; shows the state of the senses.

The eye is divided into three zones:

1. Pupil—Mental.
2. Iris—Moral.
3. White—Vital.

The torso has three zones:

1. Upper part of thorax, including whole of the lungs—Mental.
2. Lower part of thorax—Moral.
3. Abdomen—Vital.

The arm contains three zones:

1. Hand—Mental.
2. Forearm—Moral.
3. Upper arm—Vital.

The hand has three zones:

1. Palm—Vital.
2. Back—Moral.
3. Side—Mental.

The hand may be still further divided.

1. Forefinger—Mental.
2. Next two—Moral.
3. Thumb—Vital.

REMARK: The little finger is too tricky to be classified and is therefore said to be subtle.

The leg contains three zones:

1. Foot—Mental.
2. Lower leg—Moral.
3. Upper leg—Vital.

The foot might be divided in a similar way to the hand.

1. "Head—Mental." This really needs no explanation. It is enough to say it contains the organ of mind.

2. "Torso—Moral." Custom locates the seat of the affections within the breast.

3. "Limbs—Vital." Power depends upon the limbs. Note the common expression, "The protecting arm of the country."

1. "Frontal—Mental." In thinking deeply it is common to rub or tap the forehead with the fingers. The eye is clearly seen to be more instructive than it is moral or vital.

2. "Cheeks and nose—Moral." The nose reveals the will. The nose of different nations show the leading desire of that nation. The Roman nose indicates conquest. The Grecian nose indicates beauty, and so on. If we caress a child with our own face we apply cheek to cheek, thus showing the cheek is moral.

3. "Mouth and chin—Vital." If A. asks B. to dine with him, and B. rubs his chin with palm of his hand before answering, it shows clearly B.'s nature.

Throwing a kiss or kissing in itself is vital.

1. "Temporal—Mental." If the head is prominent at the temples, it indicates mentality.

2. "Parietal—Moral." If the middle of the head is high it indicates reverence.

3. "Occipital—Vital." If the base of the brain and top part of a man's neck are large we naturally think of vitality.

The divisions of the torso may be seen by taking the sentence, "O, the agony of this hour," and repeating it as the hands are applied to each of the zones.

1. "Hand—Mental." This is seen in the teacher and philosopher, who are mental.

2. "Forearm—Moral." A lady (and ladies are usually moral) in representing her own nature gestures mainly with forearm. The minister makes this the most prominent part.

3. "Upper arm—Vital." This is observed in physical men, such as blacksmiths, farmers, and mechanics who gesture with whole arm.

1. "Palm—Vital." One naturally rubs the chin with palm of the hand.

2. "Back—Moral." If you lean your head on your hand in expressing sentiment, naturally your cheek will be the part touched and with the back of the hand too. The rule is, mental to mental, moral to moral, etc.

3. "Side—Mental." This is seen in the teacher's affirmation.

1. "Forefinger—Mental." Observe the teacher and see what finger is most prominent.

2. "Next two—Moral." Caress the child's face with the hand and notice which fingers really do the caressing.

3. "Thumb—Vital." The farmer taps you on the shoulder and beckons you away with him. Does he not use his thumb in the gesture?

1. "Foot—Mental." Observe a person thinking intently. Does he sometimes pat his foot?

2. Lower leg—Moral." Why do you kneel if the knee is not moral?

3. "Upper leg—Vital." This is seen in walking, running, kicking. The power of the lower limbs is in the thigh.

There are three kinds of gesture then; viz.: mental, moral, vital.

In didactic pieces mental gestures are used. The teacher and philosopher use them nearly altogether.

In conversational pieces, mental and moral predominate. The sense of the piece should determine. If representing a lady in her true sphere, moral gesture predominates. If representing a physical character, vital gestures are used.

In pathetic pieces moral gestures are mainly used when any.

In heroic, oratorical, and dramatic selections, vital gestures probably predominate. The judgment will always decide the nature of the character and decide the gesture likewise.

GYMNASTICS.

EXERCISE I.

Place hand on forehead and say:

Such a thought as this!

EXERCISE II.

The hand away from forehead, using it as a point of departure for gesture and say:

I will not think of such a thing!

EXERCISE III.

Place hand on cheek and repeat:

"Oh, Romeo, Romeo, wherefore art thou Romeo!"

EXERCISE IV.

Take the back of the hand away from cheek with a slight gesture of negation and say:

"Alack, what heinous sin is it in me
To be ashamed to be my father's child!"

EXERCISE V.

Place chin in palm and say:

Yes, I'll go if your dinner be worth the eating.

EXERCISE VI.

Place the fingers on the forehead and repeat:

Why can't I remember his name?

EXERCISE VII.

Carry fingers from forehead and say:

I *do* remember his name!

EXERCISE VIII.

Place hands on the top of your head and say:

"How wonderful are thy works, O, Lord!"

Repeat the same, carrying the hand away from that zone.

EXERCISE IX.

Place hands at the back of the brain and repeat:

This torture is unbearable!

EXERCISE X.

Place hands on the mental zone of the chest and repeat.

No, I cannot do such a wrong.

EXERCISE XI.

Place hands on the moral zone of the chest and say:

What, shall I be treacherous and turn to another!

EXERCISE XII.

Carry hands from heart and repeat:

"Take all myself."

EXERCISE XIII.

Repeat as you slap the thigh:

Ha! ha! wasn't that fine!

EXERCISE XIV.

Repeat as you kneel:

"O, speak to me, Stella!"

Laws Governing the Significance of Motion in the Human Body.

1. Altitude.
2. Force.
3. Motion.
4. Sequence.
5. Velocity.
6. Form.
7. Direction.
8. Reaction.
9. Extension.

Law of Altitude.

Positive emotion rises. Negative emotion falls.

In proportion as you are positive about a thing the hand comes about the level of the elbow. In proportion as you negate a thing it comes below the level of the elbow.

Beginning with hand straight above the head we have these five degrees down to a level with the elbow; viz.: absolute truth, certainty, evidence, assertion, and probability. Allowing the hand to pass on down to the opposite from where it started and we have four more degrees; viz.: possibility, improbability, negation, and impossibility.

Law of Force.

Conscious strength assumes weak positions.
Conscious weakness assumes strong positions.

Law of Motion.

Excitement or passion tends to enlarge gesture.
Thought or reflection tends to contraction.

Affection tends to moderation.

That passion expands gesture may be seen in a man who is angry, in dramatic, heroic, and oratorical pieces.

An illustration of thought contracting gesture is found in the teacher and philosopher.

Third law may be proven true by observing the attitudes and gestures characteristic of love.

Law of Sequence.

Expression of face should precede gesture. Gesture precedes speech.

The pantomimic language of emotion is the revelation of the true man. Speech is more or less artificial. It sometimes takes many words to express one look. Hence the importance of observing this rule.

"Nothing so bad as a gesture out of place."
—*Delsarte.*

Law of Velocity.

Velocity is inversely in proportion to the mass moved and directly to the force moving.

Agents of expression with a short radius, as the eye, move more rapidly than those with a long radius.

In proportion to the depth and majesty of emotion, is the deliberation and slowness of the motion. Again, in proportion to the superficiality and explosiveness of the emotion, is the velocity of its expression in motion.

Ex.—"Advance, then, ye future generations! We would hail you as you rise in your long succession to fill the places which we now fill, and to taste the blessings of existence where we are passing, and soon shall have passed, our own human duration."—*Webster.*

Ex.—O then I see Queen Mab has been with you. She comes in shape no bigger than an agate stone on the forefinger of an alderman.

Law of Form.

Straight forms of gesture are vital, passional, embryonic, and plebeian.

Circular forms are mental, intellectual and reflective.

Spiral forms are moral and affectionate.

Law of Direction.

Lengths are passional, or vital.
The height and depth are intellectual.
Breadth is volitional and moral.
This law applies to attitudes as well as inflections.

Law of Reaction.

"Every object of agreeable or disagreeable aspect which surprises us, makes the body recoil. The degree of reaction should be proportionate to the degree of emotion caused by the sight of the object."—*Delsarte.*

Every extreme of emotion tends to react to its opposite, concentrates passion and tends to explosion.

The only emotion that does not destroy itself is that which is perfectly poised.

Law of Extension.

The extension of the arm in gesture is in proportion to the surrender of the will in emotion. An example of this is seen in entreaty.

Breathing.

One cannot hope to attain to any proficiency in the voice without thorough control of the breathing powers. If he wishes greater volume of tone he must cause a larger stream of air to flow through the voice-box. If a soft, mellow tone is desired, a very small stream of air is all that is required. To do this requires practice on breathing exercises until perfect control of the muscles of breathing is obtained. It, as it were, should become a part of the person, for he should be unconscious of any muscular effort.

EXERCISE I.

Place the right hand on the waist, and left hand on the chest. Inhale a deep breath, allowing the right hand to move out while the left is almost unmoved. Exhale and cause the right hand to press in on the waist.

Practice this until the waist moves properly without any assistance.

See that the waist and not the abdomen is the active center.

EXERCISE II.

Take three long breaths, observing the waist movement, and rounding the lips, allow the breath to pass out in a steady stream.

Now take three breaths and each time expel the air suddenly as if blowing out a candle.

EXERCISE III.

Place hands on the side-walls of the chest at lower part. Inhale a deep inspiration and allow the chest to expand under the hands. Exhale and aid the movement by pressing with the hands.

EXERCISE IV.

Observing exercise III, take three deep inspirations and each time expel air in a steady gentle stream. Now follow this by three, expelling air with great force.

EXERCISE V.

Place hands in the small of the back. Inhale and exhale, observing the contraction and relaxation here.

EXERCISE VI.

Extend arms in front and inhale as the arms diverge. Let the arms move as far back as they will. Breathe as long as the arms move. Exhale as the arms come back to first position. Repeat this several times.

EXERCISE. VII.

Place one arm over the top of the head and the hand of the disengaged arm on the chest and inhale observing which lung fills fullest of air.

EXERCISE XIII.

Expel all air from lungs possible. Breathe now, filling with waist muscles first, then intercostals. Raise shoulders to take in more air and open mouth. When all the air is inhaled that can be comfortably, exhale first with waist muscles and then with upper muscles.

EXERCISE IX.

Inhale a deep inspiration and hold it for 45 seconds.

EXERCISE X.

Inhale deeply and percuss the chest by gently tapping it with the tips of the fingers.

Caution.—Pupils that are delicate should beware of continuing any of these exercises until they become weak and dizzy. Stop whenever you feel at all uncomfortable. If you have heart disease you ought not to try them at all. Even a vigorous person should stop when any sense of weariness is perceived.

Beware of over crowding the lungs; it is not the amount but the control of breath that produces results.

MISCELLANEOUS PRINCIPLES.

1. Let the eyes rest on the audience at the close of the sentence for it is generally that which clinches the rest.

2. Just before an accented word is spoken the eyes should rest on the audience. If especially emphatic the breast should be slightly raised.

3. Action should characterize reading. One should stand as the war-horse, alert, ready in an instant to MOVE. In fact eloquence is action—action—action.

When a piece is selected the first thing to do is to be sure you can pronounce every word in it correctly. If at all doubtful consult dictionary. Then study the piece until a clear conception is formed. Study each character thoroughly until it stands out before the mind a perfect definite mental picture. *Form your own conceptions. Don't be a copier.*

4. Articulation is the first and last thing in Elocution. A student cannot hope to attain to any degree of perfection in the subject of Elocution without particular attention to this branch of the subject. A word mispronounced is like a small batch of mud thrown on a white sheet.

5. That part of a phrase which comes after the emphatic word should be read in a lower and faster tone of voice.

6. In reading or speaking, be active, be sincere, be PLEASANT.

7. A speaker should never call attention to himself. We should see his subject and not him.

8. Do not contract the throat in speaking. It should be perfectly easy. This is done by completely relaxing the muscles of the throat.

9. In reading one should seem rather to restrain his emotions than put on.

10. A phrase should be read as a many syllabled word. It should be read with one breath. Particular attention should be given to phrasing. The sense of the piece is the only true criterion. Punctuation

marks are only sign-boards stuck up for the one who is going that way, but they are somewhat tricky and are liable to mislead.

11. Agonizing sinuosities and airy nothingness are characteristic of young Elocutionists. Avoid such. Be natural. All mechanicality must be rooted out.

12. When before the public, forget all rules, or rather make no effort to recall them. If they are not a part of you, you will be stilted by making an effort to recall them. Let your motto be heart work, not head-work.



ERRATA:

Page 7, Exercise II, Line 2: For "them" read "then."

Page 13, Line 9: For "To carress or assist" read "To carress or assail."

Page 16, 2d line from bottom: For "Fist" read "First."

Page 19, Title: For "Harmonious" read "Harmonic"

Page 20, Exercise VI: For "or" read "nor."

Page 22, 6th line of first paragraph: For "hand" read "palm."

Page 23, 3rd paragraph, first line: For "head" read "hand."

Page 23, Last paragraph: Should read, "The hand should *not* touch the head."

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